

# RIVER



Maya Batten-Young



Adam Budd

photography by Patrick McLaughlin  
edited by Vanda Schmücker  
music by Michelle McAdorey & Eric Chenaux  
directed & produced by Mark Wihak

[www.riverthemovie.com](http://www.riverthemovie.com)



SaskFilm



*Best Actress Award* Maya Batten-Young

Whistler Film Festival

*Best Actor* Adam Budd

*Best Screenplay*

*Reel Indie Award*

Canadian Film Fest – Toronto



“☆☆☆☆ wonderfully evocative...one of the gems of the festival”  
John Griffin *The Gazette* Montréal

“a fluid, Terence Malick-esque visual prairie dream”  
Ryan J. Noth [www.filmcan.org](http://www.filmcan.org)

“Best of the fest is this wry talky tale...a striking feature debut”  
Jason Anderson *Eye Magazine* Toronto

“Lovely, ephemeral and emotionally authentic  
...an existential epic of the everyday”  
[www.filmcircuit.ca](http://www.filmcircuit.ca)

“A wonderful film! I’ve never seen anything like it.  
It is full of astonishing, subtly dramatic surprises and touching discoveries  
as the characters discover themselves in each other's eyes and ours.”  
Allan King - Director of *Warrendale*, *Who Has Seen the Wind*, *Dying at Grace*

Contact: [info@riverthemovie.com](mailto:info@riverthemovie.com)

Website: [www.riverthemovie.com](http://www.riverthemovie.com)

Distributed by  
Cinema Esperança International Inc.  
60 Browning Avenue  
Toronto, Ontario M4K 1V9 Canada  
Tel/Fax: (416) 462-1573 Mobile: (416) 418-8474  
Email: [andre.m.bennett@sympatico.ca](mailto:andre.m.bennett@sympatico.ca)

HD/16:9

80 Minutes

Stereo

## Short Synopsis

*River* is a lyrical evocation of those life-changing friendships of youth – passionate, all consuming and sometimes - as brief as summer. Stan and Roz live in a small city a long way away from anywhere. Stan has just finished university and is making progress on a novel; Roz toils away at a dead-end job and roams the city with her camera. When Stan and Roz meet, they help to nurture each other’s artistic dreams and they discover what is possible - in friendship and in themselves.

## Long Synopsis

*River* is a lyrical evocation of those life-changing friendships of youth - passionate, all consuming and sometimes - as brief as summer.

Stan and Roz live in a small city a long way away from anywhere. Roz toils away at a dead-end job, working the late-shift cleaning offices and returning each night to her tiny basement apartment to draw and write and wonder how to change her life. By day, she roams the city with her camera, looking for things that don’t fit – a plant growing out of concrete, a poem fluttering on a bankrupted pawn shop.

Stan shares a house with some noisy frat-boys and is working on a novel. While his father wants him to come home to take over the ranch, Stan is dreaming of New York City.

Roz and Stan are regulars at a late night coffee shop, sitting at their favourite booths and scribbling in their notebooks. When Stan finally musters the courage to speak to Roz, they discover they have a lot in common –a love of music and writing and urban exploration. The next day they decide to show each other their favourite parts of the city – the music filled halls of a conservatory, a graffiti covered cul-de-sac, a roof level parkade. And they talk and talk and talk.

Stan and Roz become inseparable and soon they are roommates in a large, noisy studio. They dream of being artists and they share their dreams as together they explore the city, on foot and on bike, attending art openings, checking out bands, going wherever their curiosity leads them. They are flaneurs on two wheels, absorbed by the world around them.

Roz and Stan are each other’s best critic and best friend. But the one aspect of their lives that they do not discuss threatens the friendship, and Stan and Roz discover what is possible in friendship and in themselves.

# Making RIVER



-The story of *River* developed during a two-month Workshop prior to production with actors Maya Batten-Young & Adam Budd and director Mark Wihak

-All the dialogue in the film was improvised by the actors

-These are the acting debuts of Maya Batten-Young & Adam Budd

-This is Mark Wihak's first feature film

-Shot over 20 days in and around Regina, Saskatchewan Canada

-Produced on a budget of \$70,000

-Shot with a five person crew

-Shot on 24 frame-per-second High Definition Video





I think *River* is one of those films that raise questions about the how and the why of filmmaking. I mean the film industry in Canada is kind of crazy; we use the production model of Hollywood but Canadian filmmakers work with a fraction of Hollywood's resources (I suspect this is the case for most filmmakers outside of Hollywood). I think that approach is a waste of time and talent.

Filmmakers outside of Hollywood should embrace the budget realities and see them as an opportunity to explore new ways to make films and new ways of telling stories. Let Hollywood do what it does, and let us do something else.

There is an audience out there for films that speak a different language than that of Hollywood, just as there is a music audience for people who want more than the formulated releases of the major labels.

*River's* very low budget "freed" us from commercial expectations or external pressures to make a certain kind of film. What we set out to do was explore the vital relationship between our characters and to push our use of film language. Going into production I came across this quote from the American composer Morton Feldman (1926-1987) that became our guide while making *River*, "Art is a crucial, dangerous operation we perform on ourselves. Unless we take a chance, we die in art". I think we did a really good job following Mr. Feldman's advice.

The experience of making *River* has changed the way I think of making films. Instead of the strictures of *Dogme* (I always assumed Von Trier was joking anyways), I propose *The River Manifesto*. It offers encouragement to make the most interesting film one is capable of, in whatever style one wants.

### *The River Manifesto*

Films are really hard work - even the bad ones – so only make films that you really care about

Take creative chances. Always.

Make a film that has beauty and truth and uncertainty

Make a film whose ending can't be predicted ten minutes in, or even thirty minutes in...

Make up make stuff up as you go along

Films need room to breathe; surrender some control and see what happens

Life is short - Make sure the set is an "asshole free zone" – Make sure you're not the asshole

## Cast & Crew



### MAYA BATTEN-YOUNG as Roz Taylor

Maya makes her acting debut in *River*. Born in Saskatoon, and raised in Toon town and in Calgary, Maya entered the film production program at the University of Regina, where she received her BFA in Film Production in 2007. Maya was enrolled in two classes taught by *River* director Mark Wihak and decided to audition for the role of Roz when casting notices went out. Wihak had planned to hire her as a crewmember on the film but after her audition, he changed his mind about what exactly Maya would be doing on *River*. With her degree in hand, Maya is now pursuing work behind the camera as an electric in Saskatchewan's busy production world, though Wihak thinks once people see her work in *River*, she'll have to make a choice about what side of the camera to be on.

### ADAM BUDD as Stan Rempel

Adam makes his acting debut in *River*. Adam grew up in Swift Current, in the lonely landscape of southwestern Saskatchewan. He is a direct descendant of dry-land farmers, a used-car salesman and an accountant. At ten he had killed several gophers with homemade nooses, by thirteen he had driven large dual-axle grain trucks for harvest, and by sixteen he was a part owner of a small town bar. Adam is a member of the performance group *One Night Only*, a maker of art videos and a curator. His short film *The Whole Day Through* premiered at the 2007 Toronto International Film Festival.



### PATRICK McLAUGHLIN Photography

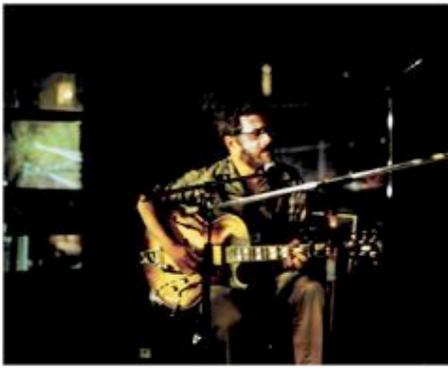


Patrick's long standing relationship with Gary Burns began in 1995 when he was director of photography on Burns's short film *Beerland*. Since then Patrick has worked as DOP on three of Burns's feature films - *The Suburbanators*, *waydowntown* and *Kitchen Party* (DOP on 2nd unit), as well as the short film *F\*\*k Coke*, and most recently on Burns's first feature-documentary, *Radiant City*. His credits range from feature films and documentaries to music videos and shorts. His feature credits include *Six Figures*, directed by David Christensen; *Posthumous*, directed by Jay Ferguson; and Robin Schlaht's *Solitude*.

### MICHELLE McADOREY & ERIC CHENAUX Music

Michelle spent her formative musical years in England singing with Kirsty MacColl and fronting New Wave band *Corect Spelling*. After five frustrating years she returned to Toronto where she got a day job, pushing music to the back burner. *Blue Rodeo*'s Greg Keelor talked her into returning to music and helped write some songs with her as a loose project called *Crash Vegas*, whose debut album *Red Earth* went gold. *Crash Vegas* released two more albums and had several hit singles including "Inside Out", "Sky" and "Smoke". As a solo artist Michelle has released the album *Whirl* and in collaboration with Eric Chenaux, *Love Don't Change*.





**ERIC CHENAUX & MICHELLE McADOREY** Music  
Eric experiments with song forms as a guitar player, composer and singer. He plays sweet and warped jazz in *The Reveries*, improvises fried polyphony in *The Guayaveras* and *The Draperies*, composes skewed lyrical ballads for and performs with - *The Tristanos*, a duet with Michelle McAdorey, and a duo with composer Martin Arnold. As a composer Eric has had pieces performed by *The Arraymusic Ensemble* and *Neither/Nor*. He is also co-founder of Toronto based recording label, *Rat-drifting*.

### VANDA SCHMÖCKEL Editor

Vanda is a reluctant filmmaker and censorious editor who has worked on a variety of productions featuring wannabe rock stars, hormone-addled teenagers, neurotic orphans, and laconic gas station attendants. Despite her obvious qualifications, there is lurid gossip that Vanda got the job cutting *River* because of an indiscretion with the director. Her legitimate credits include the feature film *Goldirocks*, the TV series *Corner Gas* and *Renegade Press* and the *Golden Sheaf Award* winning documentary *Relativity*.



### MARK WIHAK Director & Producer

Mark was born and raised in Regina, Saskatchewan where he nurtured a series of unflattering hairdos and made his first film *The Ballad of Don Quinn* (1992). This fictional tale of southern Saskatchewan's original punk rocker was cited as one of the top ten Canadian short films of the 1990s by *Cinemascope* magazine. Moving to Montreal, he made (*stories from*) *The Land of Cain* (1995), which won the short film prize at the Vancouver International Film Festival. Re-locating to Toronto, Mark made the short films that sound like soft porn but aren't *Ecstasy* (1999) and *Autoerotica* (2000) and the broadcast documentary on the painters known as the Regina Five, *A World Away* (2001). Mark returned to Saskatchewan in 2003 and made the broadcast documentary on the Emma Lake Artists' Workshops, *Between the North Pole & New York City* (2004). He is a faculty member of the Department of Cinema & Media Arts at the University of Regina. *River* is his first feature film.

### RIVER CAST & CREW

(from left to right):

Adam Budd (Stan), Ryan Good (Coordinator), Mark Wihak (Director), Patrick McLaughlin (DOP), Trixi Moersch (Camera Assist), Derek Waite (Sound), Davin Robbins (Camera Assist). Photo by Maya Batten-Young



# Director's Notes

## “Writing” RIVER

In my previous dramatic projects I wrote the screenplays, then cast the film shortly before beginning production with a brief period prior to production to rehearse with the actors. This is the normal dramatic filmmaking model, but it always struck me as kind of crazy. Actors are what carry dramatic films and to bring them into the project so late really makes no sense.

With *River* I wanted to work with the actors at the writing stage. So I wrote two brief character outlines for a young woman named Roz and a young man named Stan and then I started auditioning actors. After casting, I worked with Maya and Adam for a couple of months on developing the story of what happens when those characters meet. We developed a “screenplay” that had 93 scenes and was 15-pages long. Of course, normally a feature-length screenplay would run 90 pages or more.

*River* is a very personal film that in addition to the story of Roz and Stan contains elements of three autobiographies. Both Maya and Adam are young artists and they incorporated details of their own lives into the development of their characters, and I contributed details from my life that Adam and Maya included in their characters. There were times when I wasn't sure if I was listening to Stan and Roz or Adam and Maya. The characters move through the real world of Regina, encountering local artists and musicians and galleries and this blurring of the fictional and the real creates an interesting tension in the world of *River*.

## “First-time actors”

It wasn't my intention to cast untrained actors. It's just that in the audition process when the actors were required to improvise from the characters' point of view, I found that Maya and Adam could really tap into the world of those characters. I felt a little nervous going with Adam and Maya, but once the Workshops started I became very comfortable with them as Roz and Stan and now I couldn't imagine anyone else- and I mean anyone-being those characters. I think those are two very strong, very original performances. They didn't hold back; they went to some very challenging emotional places.

## The Origins of Roz and Stan

The characters of Roz and Stan were inspired by a biography I'd read about the artists Patti Smith and Robert Mapplethorpe. Smith and Mapplethorpe met as 20-year old new comers to New York and they quickly became inseparable. They shared a room at the Chelsea Hotel, and they both dreamt of being artists and they helped to inspire and nurture each other. I was really touched by the intensity of their bond, and envious of the mutual support and inspiration they gave one another. There's a chance they would not have developed into the artists they became had they not found

each other. Every artist needs someone who believes in them, and for Smith and Mapplethorpe they found that in each other at a crucial period in their lives.

With *River* I wanted to examine a relationship that is crucial to two young aspiring artists and to set it in the social and cultural terrain of a small city a long way away from the major centers. It's one thing to dream of being an artist in New York when you're surrounded by the major museums and the bohemian myths of Pollock and Ginsberg and Dylan. It's quite another thing to imagine becoming an artist in a place where you may never have even met an artist and where you don't see the place you live in represented in films or on TV or sung about in pop songs. This is the world that Stan and Roz come from.

One of the essential acts of creation every artist has to make is to be able to see themselves as an artist. It's easier for some—they have talents recognised early on or they come from a family interested in the arts who nurture and support them or they live in a society where the arts are important and to become an artist is an aspiration acknowledged within the society.

For others, including Roz and Stan in *River*, the ability to see oneself as an artist is much, much harder. This act of the imagination, to be able to say, "I'm an artist", is difficult for them, particularly for Roz who doesn't have the nurturing context of University life that Stan enjoys. *River* is an exploration of how Roz and Stan help one another realise and believe that they can be artists.

### Working with a small crew

We had a crew of five and only two of them had professional experience, DOP Patrick McLaughlin and Sound Recorder Derek Waite. They really mentored the rest of the crew who were still in film school: Production Coordinator Ryan Good, and the two Camera Assistants Trixi Moersch and Davin Robbins.

Patrick and Derek live in Calgary and I didn't have the budget to put them up in Regina but Regina filmmakers Robin Schlaht and Heather Malek very kindly offered to house Patrick and Derek who had worked on Robin's film *Solitude*. *River* really did depend upon the kindness and generosity of a lot of people.

*River* was always going to be a very low-budget film and we built that knowledge into the approach we took in terms of the scale of the scenes we were creating. So having a small crew never felt limiting and on the whole, it was an advantage having such a small unit. We were very flexible and we could move through the city without anyone really noticing that a film was being shot. As most of *River* was shot chronologically, we were able to create scenes in response to story developments during production. Often new scenes were developed because the light was interesting or a scene would grow out of a conversation over lunch and with the small crew it was very easy to swing into that new scene.

In many instances we created scenes to take advantage of “real world” events that we were able to take our characters into: the David Hoffos exhibition opening at the Dunlop Art Gallery with David doing a cameo, a performance by the band *Rab Rab* during the Regina Folk Festival, a Shriner’s parade winding through the downtown as Roz wanders with her camera-that was a fantastic bit of luck to come upon the Shriner’s parade.

## Directing Improvisation

All the dialogue in the film was improvised. I think Adam and Maya did amazing work, improvising is really, really hard. And it also really demands that you pay attention; that you are focused and you are listening. That goes for the actors and for the rest of us involved in the production. Shooting *River* often felt like we were a documentary crew that had extraordinary access to our subjects, I didn’t detect *performance* in what Adam and Maya were doing, it all felt very real and very grounded in their characters.

Shooting was a constant process of discovery. Patrick (McLaughlin-DOP) and I have both worked in the documentary form and this background proved invaluable in responding to the very open ended nature of *River*’s production phase. Derek (Waite- sound recordist) frequently used wireless lavalieres and this allowed the actors to roam freely. We were liberated from the sterility of shot/reverse shot and actors hitting marks and trying to meet the prescriptions and expectations of a written script. With *River* we worked without shot lists, or at times even a clear idea of what would happen in a scene until it happened.

Sometimes we’d let a take roll for fifteen minutes, if Maya and Adam were engaged in an interesting conversation we just kept shooting. We developed a shot we called “the floating single”. During a conversation Patrick would shift the framing between Maya and Adam, at times stopping on details, a hand, a coffee cup. We understood that scenes shot with “the floating single” would have an elliptical quality; during editing the scene’s essence of engagement would take precedence over the contents of a linear conversation.

It was akin to walking a tightrope without a net. We all had to stay absolutely in the moment. The crucial turning point of the film involves a scene where Roz and Stan try and come to terms with a fierce argument that threatened their relationship. As we were getting ready to shoot this scene, the actors and I talked about all the ways the scene could go and the implications of each choice. However, I didn’t make a decision on which path to take prior to shooting, I just let them at it and trusted their instincts. The first take was so honest I realised, that’s the route we’re going down now. It wasn’t my first choice going into the scene, but after seeing the way Maya and Adam handled it I knew it would be wrong to change direction.

## Editing RIVER

We cut for about 4 months. *River* offered some real challenges to edit and I think Vanda (Schmöckel) did amazing work. We didn't have the budget to hire an editor's assistant so Vanda had to do everything – we couldn't even afford a transcript of the tapes or a proper log of our footage so there was a lot of material - 35 hours worth- that had to be waded through and notes made before she could even begin cutting. And because of the improvised dialogue with things changing from take to take, Vanda had to create the sense of a cohesive and coherent conversation from all these divergent bits. Vanda's background in editing documentaries was really an essential element in her work on *River*. We brought really good material into the edit suite, strong performances, beautifully shot, but the cohesiveness and structure and rhythm of the film had to be discovered in the edit suite. There's some really beautiful cutting in *River*. I've seen the film a million times but there are still some cuts that hit me every time, they're somehow both totally unexpected and totally right.

## The music

I'm not a big fan of using a lot of music in a film, and I like to have scenes work without music whenever possible. I'm not doctrinaire though, I'll use music if I think it works for the film. Going into this we talked about a bunch of different types of music that we could try, the one thing we wanted to stay away from was "pop" or "rock". We started using some tracks from some friends in Toronto, Michelle McAdorey and Eric Chenaux from a couple of albums they put out. Initially it was just temp music and I was surprised the first time Vanda tried out a track - it seemed so at odds with the kind of joyful images, but the longer we lived with that music the more I loved the way its textures and its melancholy played in contrast to the images and the story. We also have a live performance from a Regina band, *Rab Rab* shot during the Regina Folk Festival. At the time we shot I think the oldest member of the band was 19. I love *Rab Rab* and I think in ten years time people will want to check out *River* to see early *Rab Rab*.



# Mark Wihak's Filmography

*River* a feature length film. Director/Producer/Co-Writer 2007.

*Between the North Pole & New York City* a one-hour documentary on the Emma Lake Artists Workshops. Writer/Director 2004. Broadcasters: Bravo! SCN, Knowledge Network.

*A World Away*, a one-hour documentary about the painters group "the Regina Five". Producer/Director 2001. Broadcasters: Bravo!, SCN.

*Autoerotica*, a 16-minute drama about love, procrastination and automobiles. Writer/Director 2000. Selected Screenings: BBC British Short Film Festival - London, 2000/Festival des Films du Monde-Montréal, 2000/Vancouver International Film Festival, 2000/Atlantic Film Festival -Halifax, /Shadowline Film Festival - Salerno, Italy, 2001, Northern Ireland International Film Festival - Derry, 2001. Broadcaster: Canadian Reflections-CBC, 2000.

*Ecstasy*, a half-hour drama about a Rave Girl and God in end of millennium suburbia. Writer/Director/Associate Producer 1999. Selected Screenings: Toronto International Film Festival, 1999/Festival des Films du Monde- Montréal, 1999/Atlantic Film Festival- Halifax, 1999/Melbourne International Film Festival - 2000/Victoria Independent Film and Video Festival, 2000/East Lansing Film Festival, USA- 2000/BBC British Short Film Festival - London, 2000/City of Angels Film Festival - Los Angeles, 2000. Broadcaster: Canadian Reflections - CBC, 2001.

*(stories from) The Land of Cain*, a half-hour film on the idea of Canada in the run-up to the 1995 Quebec Referendum. Producer/Writer/Director/Camera/Editor 1995. Selected Screenings: Vancouver International Film Festival, 1995/Prairie Film Screening, Regina, 1995/Winnipeg Cinematheque, 1996/L.I.F.T. Member's Screening, Toronto, 1997/Saskatchewan Filmpool 20th Anniversary Screening, Regina, 1997, Cinematheque Ontario, 1999.

Winner of the Short Film Prize – 1995 Vancouver International Film Festival

*The Ballad of Don Quinn*, a half-hour drama about southern Saskatchewan's original punk rocker. Producer/Writer/Director/Editor 1992. Selected Screenings: Toronto International Film Festival, 1992/Local Heroes Festival, Edmonton, 1992/Vancouver International Film Festival, 1992/Five Days of Independent Film, Montréal, 1992/Festival of Canadian Cinema, Indianapolis U.S.A., 1993/ Rivertown International Film Festival, Minneapolis U.S.A., 1993/Saskatchewan Filmpool 15th Anniversary Tour-15 Canadian Cities, 1993/Winnipeg Cinematheque, 1995/Southern Alberta Art Gallery, Lethbridge, 1996/The Best of Western Canadian Comedy, curated show, Edmonton Art Gallery, 1996.

Top Ten Canadian Short Films of the 1990s- Cinemascope Magazine

## Credits

Produced and Directed by Mark Wihak

Story by Maya Batten-Young, Adam Budd, Mark Wihak

Photography by Patrick McLaughlin

Edited by Vanda Schmockel

Music by Michelle McAdorey & Eric Chenaus

### Production Crew

Derek Waite – Sound Recorder  
Ryan Good – Production Coordinator  
Beatrix Moersch – Camera Assistant  
Davin Robbins – Camera Assistant

### Cast

Roz – Maya Batten-Young  
Stan – Adam Budd  
Travis – Travis Neufeld  
Stan II – Fu (Jeff) Zheng  
Nick – Nick Schenher

### Appearances by

Rah Rah  
Marshall Burns- guitar, vocals  
Kyrie Kristmanson – trumpet, vocals  
Erin Passmore – drums, vocals

### At the Dunlop Art Gallery

David Hoffos  
Kate Davis  
Bernie Flaman  
John Noestheden

### Party Guests

Rob Bos  
Jess Boyachek  
Myk Brazier  
Amanda Dumonceau  
Megan Fries  
Lee Henderson  
Nikki Kluk  
Brian Lysyck  
Devin Oxman  
Gabrielle Patterson  
Natasha Peters  
Harley Ringlein  
Julian Wotherspoon  
Aidan Wotherspoon  
Steve Suderman  
Nathalie Sukhov

In a scene that didn't make it  
(but not because of them)

Margarethe Craweka  
Amanda Dumonceau  
Jay Gwilliam  
Alexi Hill  
Jeannie Mah  
Brian Stockton  
Nathalie Sukhov  
Rachelle Viader Knowles

Art Department

Marian Wihak, Maya Batten-Young, Adam Budd,  
Angela Edmunds, Beatrix Moersch, Gardiner Westbound

Audio Post	Talking Dog Studios
Audio Post Supervisor	Rob Bryanton
Re-Recording Mixer	Steve Hasiak
Dialogue Editors	Steve Hasiak Ronayne Higginson
Sound Effects Editors	Jay Debiegne Al Sherbin
Foley Artists	Cal Harle Jeff Smulan
Foley Recordist	David J. Taylor
Foley Editors	Jeff Smulan Cal Harle
Audio Post Coordinator	Hildy Bowen
Video Post	Java Post Production
Colourist	Joe Owens Presto! Digital Colourgrade
Online Editor	Trevor Bennett
Coordinator	Karen Vandervaart

The production of *River* benefited from the extraordinary generosity of  
Robin Schlaht & Heather Cameron  
Thank you!

Thank you for watching

Kim Aitken, Gord Ames, Caroline Ames, Brett Bell, Keith Berhman Robert De Lint, Jen Eisler, Chrystene Ells, Kelly Handerek Ed Jones, Allan King, August King, Nikki Kluk, Cam Koruluk, Julia Kwan, Helen Lee, Jeannie Mah, Andrew Markle, Steve Suderman, Colleen Murphy, Daniel Redenbach, Su Rynard, Scott Smith, Brian Stockton, Raul Vicerat, Karen Walton, Marian Wihak, Ken Wilson, Alan Zweig,

Thanks for the help

Larry Bauman  
Roland Bourgeois  
Joe Caron  
Roy Cross  
Erin Gee  
David Hoffos  
Cam Koruluk  
David McBride  
Belinda New  
Steve Suderman  
Allie Wihak  
Fred Wihak

Marian Wihak

Talking Dog Studios  
13<sup>th</sup> Ave. Coffee House  
RPL Film Theatre

Java Post Production  
PS Prairies  
Theatre Dept. U of R

*Think Big* artists

Thank you for the locations  
Harvard Developments  
Mike Larson      Nikki Hauck  
Western Pizza on Cornwall  
Nick Kodellas  
Jess Boyachek      Angela Edmunds  
Ryan Good      Steve Suderman  
Melany Burant  
Travis Neufeld  
Nouveau Art Gallery  
Meghan Perrault  
Dunlop Art Gallery  
Annette Hurtig      Elizabeth McLuhan  
Elizabeth Matheson      Joyce Clark  
MacKenzie Art Gallery  
Kate Davis      Bruce Anderson  
Regina Folk Festival  
Conservatory of Performing Arts  
Heather Ritenburg  
The Pisch Block Tenants  
Rod Kempa  
Art Projects Gallery  
Rob Bos  
Anna Scott  
O'Hanlon's  
Saskatchewan Transportation Corporation  
Jon Miller

Art work  
*Continuum*  
Douglas Morton  
Regina Public Library Collection

*Scenes from the House Dream*  
Artist – David Hoffos  
Dunlop Art Gallery  
Curated by Annette Hurtig

*Think Big*  
Rebecca Belmore  
Chris Cran  
Wanda Koop  
Marie Lannoo  
Mary Longman  
Kent Monkman  
Alison Norlen  
Martha Townsend  
Head Curator Timothy Long

Music  
*Cuba/Peru*  
Written by Marshall Burns  
Performed by Rah Rah  
Recorded live at the Regina Folk Festival

*Whirl*  
Written by Michelle McAdorey & Eric Chenaux  
From the album *Whirl*

*Love Don't Change*  
Written by Eric Chenaux & Michelle McAdorey  
From the album *Love Don't Change*

*Morocco*  
Written by Michelle McAdorey & Eric Chenaux  
From the album *Whirl*

*Put in Music This Ballad for Me*  
Written by Eric Chenaux & Michelle McAdorey  
with lyrics based on Athanello de Caserta's *Notes Pour Moi*  
From the album *Love Don't Change*

*River* was produced with the assistance of  
The Cast & Crew

Saskatchewan Arts Board

SaskFilm Filmmaker's Program

Saskatchewan Communications Network

University of Regina  
President's Fund  
Fine Arts Research Fund  
Humanities Research Institute  
Department of Media Production & Studies

Saskatchewan Filmpool Coopertive

Thank you to Adam & Maya

Thank you to Vanda  
Who was there before the beginning  
Her advice, encouragement  
And impeccable taste  
Made this film a reality

Shot on location in  
Regina  
St. Louis  
Swift Current  
Saskatchewan Canada

All rights reserved

©Chat Perdue!